



Tukutuku

Teaching Area:

(Arts, Te Reo, Nga Mahi a Rehia, Social Science of Maori Studies)



© Ko Rangi Hetet te kaimahi o tenei taonga ataahua, e nga waka, e nga hau e wha, e nga mana, e nga iwi, e karangaranga ki te kaupapa Maori, te korero tautoko ana o te wa kainga tuturu. www.linzi.govt.nz

Land Information: New Zealand's storehouse of land information and the historic past of our predecessors is depicted in a taonga whakairo (carved treasure) that graces our reception area in our National Office in Lambton House, Wellington.

This taonga was created by the tohunga whakairo (master carver) Rangi Hetet who is of Ngati Tuwharetoa and Ngati Maniapoto descent. Two of Rangi's daughters weaved the tukutuku (lattice work) that is part of this artwork. The artists have used New Zealand native woods: kauri for the poupou (pillars) representing strength, integrity and endurance; kiekie (a fibre); kakaho; and kahikatea (lighter woods for contrast) for the tukutuku. The tukutuku represents the "story aspects" of this artwork.



2. What is depicted in this carving?

This taonga is in three sections. These are a centre panel of tukutuku, flanked by two poupou. The work is rich in symbolism as it depicts the main gods of the Māori pantheon that are associated with our work. The work is also a symbol of LINZ's historic past and of its core business today, of being the kaitiaki (guardian) and interpreter of land information, for New Zealand.

What do the various parts of this taonga represent?

The left hand poupou (looking from the front) portrays from the top, Papatuanuku, the earth mother and nurturer of life. Beneath is her child, Tanemahuta, god of the forests and of wildlife. Tane holds nga toki (the adze), symbol of Māori godly authority. Beneath Tane is his brother, god of uncultivated foods and natural resources. As appropriate, Haumiatiketike rests close to the ground.

The right hand poupou (looking from the front) portrays from the top, Ranginui the sky father, husband of Papatuanuku and father of the gods. Beneath him is their son Tangaroa, god of the oceans and kaitiaki of sea life. The symbol of Tangaroa is the eel which clings to his body. Beneath him is his brother Rongo, god of peace and cultured foods. The symbol of Rongo is the intertwined kumara plants held by him.

The tukutuku centre panel is a "stylised picture". Starting from the base are imprints of the pukeko (a swamp bird). These represent waewaepukura (or swamp), prized by Māori of old because swamps were a rich source of food.

The diagonal patterns immediately above represent aspects of nga whenua (the land). These are the surveying of the land, tilled land (representing development), untilled land (representing preservation), and niho taniwha (the myths and legends associated with the land).

The central diamond represents nga puawaitanga (the concept of growth and flowering). This is embraced by nga maunga (the mountains). The stair like shapes above the mountains is arawhata ki te matauranga (the steps to knowledge).

Above and on each side are clusters representing purapura whetu (seeds and the stars).

3. The Maori Version is Poetical.

This English language explanation is more poetically expressed in Māori by Rangi Hetet:

"Nga korero mo nga whakairo o te pakitara o te wahi wanangatanga a toitu te whenua me te Pou Taunahanaha Ingoa Whenua.
He kauri nga poupou me nga kaho o runga me raro, e awhi nei i nga whakairo a Hinetaiwaiwa.

Taha mauī: Mai i runga, ko Papa-Tu-A-Nuku, heke iho ki ana tamariki tuatahi,
ko Tanemahuta e pupuru nei i te aruhe.

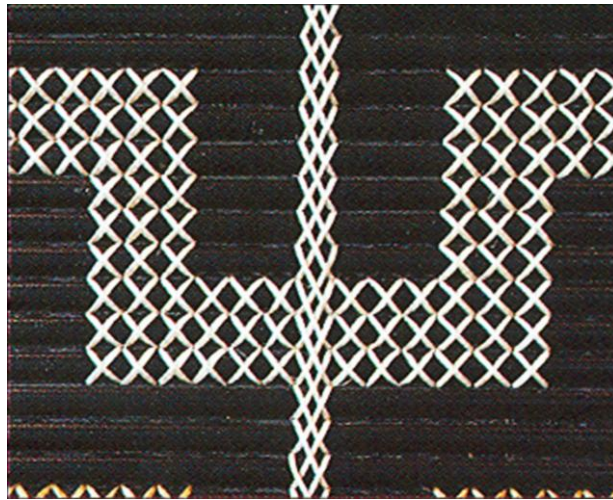
Taha katau: Mai i runga, ko Ranginui e tu hangai nei i tana tama, i a
Tangaroa e pupuru nei i tana tuna. Heke iho ki a Rongo, ko ia
nei te kaihautu o te mauri o te kumara.

E awhi nei ratou i nga taonga a Hinetaiwaiwa, ara;

Mai i runga (taharua)	-	Purapura whetu
Poutama	-	te ara ki te matauranga
Nga maunga	-	e awhi nei i te puawaitanga
Niho Taniwha	-	Nga tapu o te whenua
Waewae pukura	-	nga tohu o nga repo

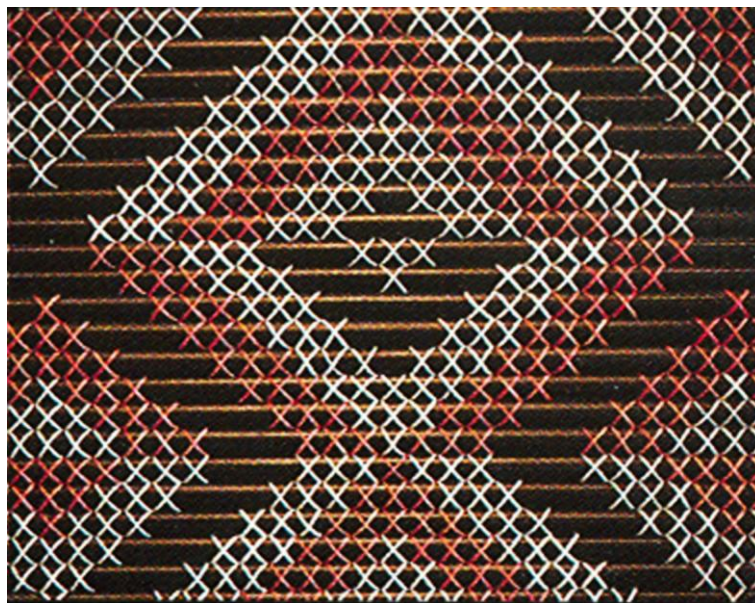
Te tohunga whakairo i enei taonga a nga tupuna ko Rangi Hetet no nga kawai rangatira o Tuwharetoa me Ngati Maniapoto. Na ana tamahine e rua i whakairo nga tukutuku."

Samples of Tukutuku Panels



POUTAMA

This is the step pattern referred to as the stairway to heaven, when a person dies their spiritual form will travel up these stairs to heaven.



PATIKITIKI

This pattern is the element associated with the sea and reflects the flounder fish.

4. Acknowledgements

This teaching resource has been prepared and printed under the umbrella of the Waikato Museum HAMILTON CITY COUNCIL

2007-10-02 This document is an educational tool to assist the varying schools wishing to expose their students into the world of the ancient Maori with contemporary issues if needed.

To Te Arikinui Dame Te Atairangikaahu we wish to express our thanks for the support and commitment extended to the Waikato Museum of Art and History Te Whare Taonga o Waikato

To the new Maori King Tuheitia who now has the opportunity to address the people in public, welcome welcome welcome. Nau mai haere mai te Kingi hou ki te ao Whanui, tena koe, tena koe, tena koe.

To my Manager Lynne Robinson and colleagues, Dr. Ray Mayes Science Teacher, Steve Chappell Masters of Social Science, Sarah Oliver, BA English and Music.

April Lemon Dip Teaching, Dip Performing Arts, BA Maori Studies

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5. Education Programme Philosophy

Waikato Museum Education programmes are student centred (Durie, 1994; Mead, 2003, Gardner, 1993; Rogers, 1959 and Pere, 1997) in their focus.

The programmes are designed to view students holistically and to engage wherever possible the physical, social, emotional, intellectual and spiritual dimensions of the students who visit. Classes are designed to appeal to and engage students with a diverse range of learning styles.

Exhibitions and educational programmes provided at the Waikato Museum are designed to be interactive and to provide unique experiences students could not enjoy in a conventional classroom setting. The use of this interactively focussed approach is supported by the theoretical writings and research of Urie Bronfenbrenner, (1979), Lev Vygotsky (1978) and many others educational experts. The work of such experts indicates that learning is optimised by experiences that engage multiple senses and physical interactions.

Classes and exhibitions also involve an enjoyable inquiry based learning and delivery approach (Audi, 2002; Edmonds Alvarado & Herr, 2003; National Research Council, 1999 & Hammerman 2005). Inquiry-based learning engages students in independently and collectively seeking, selecting and constructing meaning from questioning and problem-solving type strategies that locate and develop knowledge and skills.

Finally the Waikato Museum educators strive to include and actively involve (Biklen, 1985) all students in their classes. This approach ensures all students have the opportunity to seek and form new knowledge and skills during their visit to the museum.

The tikanga and protocols will be a role play activity on the Museum Marae Atea Gallery floor, the pupils will experience live coverage for the manuhiri side and the tangata whenua, they will be expected to pay attention to protocols of approaching the gateway of the Marae, walking on with heads bowed down in respect of all the ancestors who have passed on from the tangata whenua side.

Tangata whenua show respect to the manuhiri in the same way by acknowledging all those people who have passed away from the manuhiri side, this is a very important issue to bear in mind, because it is the Kararanga that clears the tapu from the marae atea before manuhiri walk through the gate way carrying with them their ancestors.

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7. Waikato Museum Philosophy:

The Waikato Museum Educators strive to include and actively involve the tikanga and protocol of the Tainui Waka. The hapu include Waikato, Hauraki, Maniapoto and Raukawa.

Ko tenei wehenga e pa ana ki te pakaritanga o te wairua me tona kotahitanga ki te taiao. Ka ako te tamaiti, he orite te ahua o nga mea katoa o te taiao; ko te kiko o nga mea katoa he orite katoa o ratou pungao. Ka wanangatia mo nga atua, mo te hinengaro, mo te mana tangata te wairua me mana o Tainui Waka.

Ka mohio ki a ratou te tikanga Maori me te turangawaewae. Ka taea e ratou te tuku nga taonga a nga matua-tipuna kei a ratou, ki nga uri whakatipu, a tona wa.

Contemporary Approaches to Maori Visual Culture, when Maori first came to Aotearoa as Pacific people over a thousand years ago, they adapted their skills and technology to fashion a new existence — and a unique visual culture — in a cooler climate. This is reflected in the earliest taonga tuku iho (Ancestral treasures)

When considering contemporary Maori visual culture, its important to look at the many ways customary expression continues today. For example, whakairo (carving) continued to be widely practised across the country, and the art of moko has become popular again. Raranga (weaving) and the distinctive Maori customary form of painting, as represented in kowhaiwhai, continue to flourish in new contexts. Other practitioners are learning the skills of making stone tools, such as toki (the adze), using original methods.

Maori knowledge is based on the interconnectedness of all things, the past, the present and the future, the living and the non living, expressed through whakapapa (genealogy) . Many contemporary artists express their ideas or create their work based on acknowledgment of whakapapa connections or kinship. To identify as Maori, it is important to acknowledge ancestral relationships.

He Papahuia Toi Maori 2007:7, Maori Visual Culture in Visual Arts Education years 1-6 (Ministry of Education)

8. Introduction:

Students will be greeted at the front door; they will be directed to the area of the front desk to leave their bags. The students will be directed to the toilet facilities of the Museum, before the tour of the Maori exhibition.

What is the exhibition about?

Maori Art exhibitions, tikanga, history, traditional knowledge and contemporary issues of today

What does the exhibition include?

The exhibition will include classes that involve knowledge of a particular artefact, the Tainui waka taua is important with the Matariki programme as it supports the stories allocated to the stars. Ko te kaupapa Matauranga tuku iho.

What are the key topics, themes and ideas?

Polynesians including Maori relied upon the most accurate direction indicator; the stars were a great source for navigation. The Matariki stars are low in the sky, just before the sun rise or when the sun is about to set. The stars were not the only navigational aids. Patterns sea currents, floating vegetation, certain types of birds, the sun rising in the east and setting in the west and formations of the clouds.

What specific learning opportunities does the exhibition support?

The learning opportunities are all supported by the M.O.E standards of the curriculum documents pertaining to the arts, historic events, drama, music and movement.

This statement covers the education and care of children from birth to school entry stage and secondary students, it reflects the challenging development for all schools under the umbrella of Aotearoa Schools.

9. Curriculum Links to Exhibition:

Major Curriculum Areas addressed by the exhibition are as follows:

E mihi kau atu ana ki te took maha i tutuki ai tenei marautanga hei aratohu mo nga kura whakahaere i te tikanga a iwi ma te reo Maori. Tena koutou, na koutou i para te huarahi o te Tikanga a Iwi i roto i te Marautanga o Aotearoa i te whakahuihuinga whakaaro tuatahi. Tena hoki koutou te hunga whakakaupapa whakaaro o te taurua tuarua. Na te tukunga ki te motu kia puhipuhitia e te hau, ara, kia panuitia, kia korerotia, kia whakamatauria, kia arotakehia, e puta ai ko tenei kei mua i o koutou aroaro.

Social Studies in the New Zealand curriculum establishes achievement objectives for five strands; Social organisation; Culture and heritage; Place and environment; Time, Continuity and change; and resources and economic activities. Within these strands the curriculum sets out a clear and structured progression of achievement objectives that span all levels of schools

Curriculum area, Strands, relevant Achievement Objectives and Level from Curriculum Document

1	Social Organisation —	People's organisation in groups The rights, roles and responsibilities of people as they interact within groups
2	Culture and Heritage —	The contribution of culture and heritage to identify... The nature and consequences of cultural interaction
3	Place and Environment -	People's interaction with places and the environment The ways in which people represent and interpret place and environment
4	Time, Continuity and Change -	Relationships between people and events through time Interpretations of these relationships
5	Resources and Economic Activities -	People's allocation and management of resources Participation in economic activities.

Level, 1, 2, 3, 4, 5, 6, 7, 8

10. Minor Curriculum Links

- 1 **Maori Artifacts:** Students will demonstrate knowledge and understanding of customs particular ways of behaving, within a group, that have been established by social habits (traditional or contemporary works of art).
- 2 **Te Winika:** Students will demonstrate knowledge and the understanding of taonga made from the strands of fibre traditionally known as harakeke
- 3 **The Whare Waka:** Students will understand how the solar system was an important to traditional Maori before they arrived in Aotearoa, a cultural treasure handed down from Maori ancestors is now being brought to life through Matariki the new beginning of the Maori calendar.
- 4 **Marae Atea:** Students will experience the knowledge and understanding of how the Marae Atea was a very important part of Maori living both traditionally and of contemporary issues of today; this includes the different work roles that children, woman, and men had in the ancient day's of the Maori.

Curriculum areas:

Nga Toi:

Maori Art, movement, waiata, speech making, karanga, whaikorero, wero.

Tikanga a Iwi:

Social Organisation, Marae Atea

Putaiiao:

The science and methodologies of the solar system that encompasses the Matariki cluster of stars.

Pangarau:

The symetrics of Maori art work

Strands:

Indicators for the strands are intended to show how students could demonstrate knowledge and understandings. These indicators use only four verb stems: These stems are 1. Give examples of: 2. Identify: 3. Descriptive language: 4. Explanations when developing specific learning outcomes, teachers will use a wide range of verb stems to reflect the many skills involved in developing students knowledge and understanding.

Relevant Achievement Objectives

Nga Marautanga: Te Reo, Putaiiao, Tikanga-a-iwi, Pangarau, Hangarau, Nga Toi, Hauora, Whakapakari Tinana

The Language, Science, Social Studies, Mathematical, Building, The Arts, Health, Physical Education.

11. Levels from Curriculum Document

Level 1	Customs and traditions associated with participation in cultural activities
Level 2	How people interact within their cultural groups and with other cultural groups
Level 3	How the past is remembered and recorded in different ways.
Level 4	The impact and the spread of new technology and ideas on culture and heritage
Level 5	Ways in which cultural and national identity develop and are maintained
Level 6	How people find out about the past and how records of the past reflect particular experiences and points of view
Level 7	How and why people's participation in economic activities have changed and the consequences of this.
Level 8	How decisions are made about the allocation of resources in contrasting economic systems.

12. Pre-Visit Activities

Harakeke

1. Environmental issues to protect and sustain the life forces of Harakeke.
2. Understanding the whanau concept in which the plant presents its self with knowledge handed down through the generations.
3. Medicinal uses that the Harakeke plant can offer
4. Taonga made from Harakeke.
5. A tour into the Winika Gallery that exposes traditional Maori artwork of Harakeke.

Waka Taua

1. Sighting the waka taua and understanding the methodologies pertaining to textures and wood properties
2. Understanding the method behind the Mata o te Atua
3. How Matariki plays an important part of the journey of the waka taua
How the navigator has an important part of reading the stars, cloud formations, weather patterns and floating vegetation on the sea.
4. Navigational methodologies.

Pre-visit activities for Major Curriculum Links

Harakeke: Completing a taonga made from Harakeke and understanding the tikanga that derives from its uses.

Waka Taua: Role plays with a Captain and a navigator to lead a group of pupils so they may feel the ihi and the wehi of conducting the roles.

One for Minor Curriculum Link

Whakapakari Tinana: Exercising with rakau using the Maori Language with commands to move to the left and right using eye and hand co-ordination.

13. Museum Lesson Plan 1

Title: Tukutuku Panels

Strand: Nga Toi, Tikanga a Iwi, Traditional Maori Art, Waiata, Movement,

Resources / Preparation: Students will be exposed to traditional Maori through the environmental issues of harakeke, how tukutuku panels depict historical events.

Learning Outcomes: Understanding traditional tikanga.	Understanding the significance of the harakeke bush	Understanding elements of the universe from various patterns
Knowledge: Students will learn about the tikanga of picking and stripping the harakeke	Introduction Students will be greeted into the Museum and given house rules. The briefing will include wharepaku facilities.	Assessment(s) Assessments will be the outcome of the art work introduced to the students based on tukutuku panels
Skills: Students will learn how to pronounce Maori names based on the style of tukutuku design	Learning Experience/Practice The Art work will be applied to the panel that the school will take back with them.	Students will be given a graph sheet and they will design their own tukutuku panel, they will take all their graphs back to their school
Attitudes & Values: The Attitude of respect is all that is needed, the purpose of concentrating on commands with the game.	Lesson Conclusion: Learning new Maori words and following instructions in the Maori language	The artwork is based on the stars and other elements of the universe.

Other Considerations: Hauora: Tinana, Hinengaro, Wairua, And Whanau Age, Gender, Ability levels, Ethnicity, Belief System, Preferred Learning Style

Lesson Evaluation:	<p>The lesson evaluation will be the outcome of the performance of the art work.</p> <p>The outcome will also depend on the game played in Maori</p> <p>What did the students learn?</p> <p>How many elements of nature is involved with the tukutuku panels</p>
Links to Curriculum	<p>Te Reo Maori, Social Studies,</p> <p>Place and Environment</p> <p>Social Organisation</p> <p>Culture and Heritage</p> <p>Time, Continuity and change</p> <p>Resources and Economic Activities</p>
Links to Framework: Principles; Skills.	<p>To learn about society and to enable them to participate responsibly in society</p> <p>Students to explore processes that involve clarification of their own values and those of others</p> <p>Communication, social and co-operative skills (Learning to recognise analyse and respond appropriately.</p>

14. Museum Lesson Plan 2

Title: Powhiri Processes for Waiata

Strand: Nga Toi, Tikanga a iwi, Te Reo Maori,

Resources/Preparation: Book the Marae Atea, arrange seating, put together karanga, whaikorero and practise waiata for speakers...

Learning Outcomes Understanding traditional tikanga for Powhiri process.	The importance of Kaikaranga/whaikorero/tautoko nga waiata moteatea/waiata tautoko...	Process of the whakanoa for marae atea, and the eating of food when the Powhiri is completed.
Knowledge Students will learn all areas of the Powhiri from the tangata whenua and the Manuhiri perspective.	Introduction Students will be greeted into the museum and given protocols of the house rules, the briefing will include wharepaku facilities.	Assessment(s) The outcome of the performance, both on the tangata whenua side and the Manuhiri area.
Skills Students will learn how to address the Powhiri protocol.	Learning Experience/Practice Learning the respect that is needed for the Powhiri process.	Understanding the process and learning movement and waiata to assist Powhiri protocol is essential
Attitudes & Values Respect for all the areas needed on the Marae Atea.	Lesson Conclusion Students will have the experience and will be prepared for a Marae trip	Why is it important How is it done When is it done

Other Considerations: Hauora: Tinana, Hinengaro, Wairua, Whanau
Age, Gender, Ability levels, Ethnicity, Belief System, Preferred Learning Style

Unit Evaluation	<p>Students will need to learn waiata Powhiri</p> <p>Appropriate waiata to support speakers both on the Tangata Whenua side and the Manuhiri side.</p> <p>Haka Powhiri:</p> <p>Toia mai...te waka Ki te Urunga ...te waka Ki te moenga ...te waka Ki te takotoranga I takoto ai...te waka</p> <p>Row to the shore...the waka To the pillow...the waka To the resting place...the waka To the place where it is to lie...the waka, the waka, the waka</p>
Links to Curricula	<p>Music formation</p> <p>Timing</p> <p>Beat</p> <p>Leading roles</p>
<p>Links to Framework</p> <p>Principles</p> <p>Skills</p>	<p>Music is a unique way of organising and making sense of sound, music allows us to express our feelings and our ideas about ourselves and our place in the world.</p> <p>Communicating and interpreting in Music</p> <p>Sing, from memory, action songs and chants from different cultures. Adapt an existing song or chant to create or shape new ideas (by changing the tempo, dynamics, mood) create an original chant, drawing on personal experience and imagination.</p> <p>CI UC PK DI</p>

15. A Suggested Approach

With the English translation covered, try to identify features of the language or oratory already dealt with. Repetition of words and phrases is an obvious starting point. There are clear signs of patterning/balance, rhythm, extension of an idea, apostrophe and emphasis. The similarities of some words, while not indicating rhyme, may suggest alliteration, assonance etc - but tread carefully here, since it is by no means certain that the conscious "poetic" usage of sound in European languages applies in Māori.

Then perhaps you might analyse the English translations. But remember that these, though literal, convey none of the real meaning the words would have when heard by a native speaker in the marae context. (Listening to whaikorero is as much a part of the act as is the delivery. Both listening and speaking are necessary performances to create the unique encounter which is the marae. Such performances are only possible when there is a deep knowledge of both language and culture. There is no way such knowledge can be found in the normal classroom, particularly when the students and teachers are engaged in an "English" course.)

In the second half of the first speech, the first three lines are a traditional saying which is seldom varied much. It shows that you have finished greeting the dead (who are much more important to the Māori and are much more revered by the Māori than in most Pakeha cultures) and now you turn to the living.

If you or someone in your class can speak Māori, the oral delivery is well worth studying. A native speaker will be able to show and discuss the correct delivery, which is difficult if not impossible for even the skilled non-native speaker well rehearsed in Māori pronunciation. If you know something of Māori pronunciation and no-one else is available, remember to give the lengthened vowels (marked with a macron) their full value, to treat each vowel separately, and to take the speech fairly slowly, breaking it up into its phrases, rather than rushing through it.

After the oral work is completed, another exercise could be to write an equivalent formal Pakeha speech of welcome. (Note: This could be done as an introduction to the work, before the welcome or its translation here have been seen or mentioned). Comparisons and contrasts could be very instructive.

16. Assessment Ideas:

Te Wharetaonga o Waikato Nga Mahi a Rehia 2008

Aperira Le'Mon 2008

[illegible]

17. Student Work Assessment

TUKUTUKU PANELS

Put together to support Maori Education NCEA
Ministry of Education

By A Lemon EDUCATION PROGRAMME LEADER Waikato Museum 2008

Name	School	Date
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TE REO MAORI

1. Story Line	What can you say about tukutuku?
2. A Waha	What can you say in Maori?
3. Whakarongo	What did you hear about the tukutuku
4. Whakatauki	Write a proverb
5. Tikanga	Name a type of tikanga

NGA MAHI A REHIA

1. Mahi a harakeke	What do you know about harakeke?
2. Ahuatanga	What is the beauty of your taonga?
3. Whakapai	Copy a kakahu Maori
4. Tikanga	What is tikanga?
5.. Kai Korero	Give a brief korero

TOI ATAATA

1. Whakamahi	Give other examples of your taonga
2. Mahi Kakahu	Draw a Kakahu Maori
3 tukutuku	Draw a taa-moko
4. Tikanga a iwi	This can be a karakia
5 Hanga houtanga	Combine all drawings & complete

17. Student Work Assessment

TUKUTUKU PANELS

Put together to support Maori Education NCEA
Ministry of Education

By A Lemon EDUCATION PROGRAMME LEADER Waikato Museum 2008

Name	School	Date
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TE REO MAORI

1. Story Line	
2. A Waha	
3. Whakarongo	
4. Whakatauki	
5. Tikanga	

NGA MAHI A REHIA

1. Mahi a harakeke	
2. Ahuatanga	
3. Whakapai	
4. Tikanga	
5.. Kai Korero	

TOI ATAATA

1. Whakamahi	
2. Mahi Kakahu	
3 tukutuku	
4. Tikanga a iwi	
5 Hanga houtanga	

18. Traditional Uses of Harakeke

No fibre plant was more important to Maori than harakeke. Each Pa Site or marae typically had a pa harakeke, or plantation.

Different varieties were specially grown for their strength, softness, colour and fibre content.

Traditionally when harakeke leaves were removed from the plant, only the older leaves on the outside were taken. It is believed the three inner layers of the plant represent the family concept.

The outer layer represent the Grandparents where the inner layer of new shoots or the child remained to be protected by the next inner layer of leaves, the parents.

The uses of the flax fibre were numerous and varied. Clothing, mats, plates to eat off, baskets, ropes, bird snares, lashings, fishing lines and nets were all made from flax. Babies were given rattles also made from harakeke.

Other parts of the plant were also used. Floats or rafts were made out of bundles of dried flower stalks (kokari). The abundant nectar from flax flowers was used to sweeten food and beverages.

Flax also had many medicinal uses, the sticky sap or gum that flax produces was applied to boils and wounds and also used for toothache.

The leaves were also used as dressings. The root juice was routinely applied to wounds as a disinfectant.

Today the flax is used in soaps and hand creams, shampoos and a range of other cosmetics.

Experiments continue to be on trial for other products; at the moment flax wine is on the list.

Flax seed oil can be found for sale.

19. Kirikiriroa

By A.Le'Mon

from “*Visions From The Past*” *KIRIKIRIROA*:

An information kit on early Maori settlement in the Hamilton area.

Page 5 Many years ago the Waikato river was wide and flowed swiftly through the valleys. The basin itself 80 kilometres long and 50 kilometres from East to West.

The course of the river changed many times; generally it flowed from south east diagonally across the north east, out through a gap in the low ranges at Taupiri to the lower Waikato basin.

Traditionally this area had the deepest valleys and the highest ridges. Thick rain forests lined the Waikato River, here lay the beautiful kahikatea rakau, a tall pine rakau.

Page 6 Kirikiriroa was one of the Maori villages of the middle Waikato basin. It lay on the western side of the Waikato River, here the Maori had cleared away much scrub, fern and bush, and had built up on the river terraces and flats the artificial soil that nourished the cultivations of the Kumara.

Villages were connected by tracks leading into the forest and into civilisations. Kumara gardens were well established along the riverside.

Ngati Kauwhata from Maungatautari, Ngati Haua, Ngati Koroki and Ngati Wairere were settled here from 16th century.

The arrival of Europeans accelerated change. Ngati Wairere people had no direct contact with Europeans until 1830, European culture filtered through to the inhabitants of Kirikiriroa.

Ngati Wairere embraced Christianity.

Nga Puhi and Ngati Whatua carried muskets and war into Waikato districts.

In January 1849 a visiting missionary baptised 40 adults and administered the sacrament to eighty more. Eventually at Kirikiriroa there were morning and evening services each day, as well as reading classes.

Besides new religion, European traders were introduced, new implements and new plants. A new economic and technological transformation began in the basin of Waikato.

20. Kirikiriroa Manuscript

20. Manuscript Addressed by Valerie H. Gilchrist given to Waikato Art Museum

Archaeological Society at Hamilton Public Library 27th July 1981 (REF S MS0100)

Re-written by A. Lemon 2008

Kirikiriroa: Early Maori settlement in the Hamilton area.

As you probably all know Kirikiriroa was the name of the Maori village situated on the banks of the Waikato where Hamilton now stands. It was not a large village like Whatawhata or the centre of political activity like Tamahere or Matamata but never the less an established settlement for many years.

Post-Visit Activities:

Harakeke: Tikanga and regulations pertaining to the environment of the flax bush and understanding rules for stripping and cutting the flax.

The pupils will make a simple taonga to take away with them, and also leave with the understanding of tikanga pertaining to harakeke

Matariki: Power[point presentation of finding the stars of Matariki whakatauki and traditional knowledge to support the navigational trek of the voyage to Aotearoa.

The group is then taken on a tour to the Te Winika collection to study and discuss the migration of the waka taua, and its crew, the master carver, the navigator. Princess Te Puia also plays an important part of the waka.

Marae Protocol This programme has been designed to role play the Powhiri process so that all schools will have the opportunity to understand the tikanga of karanga, whaikorero, waiata to support the speakers and walking on to the Marae Atea.

Suggestions for a unit of lessons following visit for major Curriculum Links

Maori art with a 3D concept that includes

Taa Moko

Harakeke

Mahi whakairo

Suggested follow up activities for Minor Curriculum Links

Drama scenes based on Maori Mythology, concepts of using

The Marae Atea

The Waka scene

Artwork programmes

21. Harakeke Resources by Ali Brown

Every Maori Marae (Pa site) in traditional times had a (pa harakeke) or flax plantation. Different varieties were specially grown for their strength, softness, colour and fibre content.

Teachers of harakeke both traditionally and today always try to hold onto the teachings of the ancient Tohunga Maori for raranga. These teachings embrace the center shoot and two outer leaves of the harakeke plant, the whanau concept, the outer leaves are therefore used for manufacturing of taonga.



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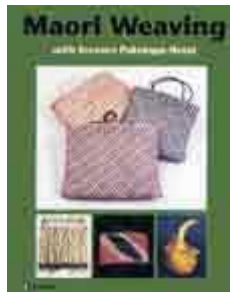
Flax weaving and tutoring

All of the books (and videos) reviewed can be borrowed from New Zealand public libraries. Books that are still in print can be bought online from Fishpond (a New Zealand bookseller), Amazon (a US bookseller) or — in some cases — Collectiblebooks (a New Zealand bookseller that doesn't take credit cards online but does take internet banking or direct credit payments). Generally, Fishpond offers a lower shipping-inclusive price for NZ buyers than Amazon. Second-hand copies of out-of-print books can often be found at Amazon or Abebooks. The links below will take you to the page on which the book is offered for sale, if it is currently available.



Fun with Flax: 50 Projects for Beginners
Mick Pendergrast. Reed Publishing (NZ) Ltd, 1987.
Buy online from [Fishpond](#) or [Amazon](#).

This is probably the best book available on flax weaving for beginners. As the title indicates, it includes illustrations and instructions for 50 projects, most of which are quick and easy to complete and are particularly suitable for children, e.g., a fish and other animal shapes, stars, puzzles, boats and darts. Unfortunately *Fun with Flax* doesn't include instructions for making a simple woven basket (kete), a project most beginners are keen to tackle (see next book review) — though it does include instructions for a knotted basket and a basket made with sewn plaits as well as various plaiting techniques that will find a use in other weaving projects.



Maori Weaving
Erenora Puketapu-Hetet. Addison Wesley Longman NZ Ltd, 1999.
Out of print. Check for second-hand copies at [Amazon](#) or [Abebooks](#).

This is the only book I'm aware of that contains step-by-step instructions for a simple woven kete (basket) — one in which the flax strips are folded over to make the bottom of the kete, thereby limiting the height to about 20 cm. (Most traditional kete designs involve weaving or plaiting two sets of strips together at the bottom, a relatively complex technique, but one that allows the ketes to be up to twice the size, and also allows them to be woven in complex coloured patterns. The four books reviewed directly below *Maori Weaving* provide instructions for ketes joined at the bottom although last three are very basic.) In addition to instructions for weaving a simple kete, *Maori Weaving* includes illustrations of numerous flaxworks and information on traditional Māori culture applicable to weaving, and on various native plants used for weaving and dyes.



Te Mahi Kete: Maori Flaxcraft for Beginners
Mick Pendergrast. Reed Publishing (NZ) Ltd, 1975.
Buy online from [Amazon](#) or [Collectiblebooks](#) (not offered by Fishpond).

Te Mahi Kete is the only book I'm aware of that contains detailed instructions — including line drawings and black-and-white photos — on how to weave a traditional Māori kete (basket) starting with a base plait, along with variations on making the base with two or four corners. There are also instructions on how to weave a flax sunhat starting with a base plait. An appendix at the back of the book has some useful tips on good weaving practice, and the Further Reading section includes articles published in New Zealand journals.



Kete Making: The Arts of the Maori
New Zealand Department of Education, 1975.
Out of print (only available through New Zealand public libraries).

Written for children, this booklet contains basic instructions for weaving a kete starting with a plait at the base, along with clear line drawings and black and white photos. It also includes information on weaving four corners, plaiting handles and finishing the top edge by incorporating a separate plait. There are brief instructions on weaving a patterned kete and diagrams of seven different patterns to weave with.



Weaving: The Arts of the Maori
New Zealand Department of Education, 1985.
Out of print (only available through New Zealand public libraries).

Written for children, this booklet contains instructions for weaving a mat, headband, food basket or *rourou* or *kono*, and a simple oval basket. It also has brief instructions on weaving a four-cornered basket starting with a plait. Clear line diagrams and black and white photos illustrate the weaving techniques.



**Know Your Maori Weaving: Plaiting — Weaving — Tukutuku —
Whakatauki**
Murdoch Riley. Viking Svenseas NZ Ltd, 2005.
**Buy online from [Collectiblebooks](#) (not offered by Fishpond or
Amazon).**

This Pocket Guide is full of good information on the diversity of weaving in New Zealand, and briefly describes the methods used to make baskets, skirts, poi and decorative panels. It also includes information on which native plants can be used to obtain dyes. The delightful cover illustration and two illustrations in the book depict paintings by [Gottfried Lindauer](#), a New Zealand artist whose work is known for its authenticity in recording the customs and the way of life of the Māori people of his era (1839–1926).

22. Internet Connections

www.nzreo.nz	Korero Maori for Learners.
www.mohio.maori.nz	Maoritanga, Te Reo, Music
www.courts.govt.nz	Court yards
www.teara.govt.nz	Marae
http://english.unitec.ac.nz	Marae
www.learningmedia.co.nz	He Papahuia Toi Maori

23. Glossary of Terms:

Marae Atea	Court yard
Manuhiri	Visitors
Tangata Whenua	People of the land
Matariki	Cluster of stars known as Pleiades
Waka taua	War canoe
Karanga	Female caller
Whaikorero	Male speaker
Wharekai	Dinning Room
Wharepaku	Toilet
Kaumatua	Elderly
Rangatira	Chief
Karakia	Prayer
Whanau	Family
Whaea	Mother
Matua	Father
Mātua	Parents
tama	Boy
kotiro	Girl
tuahine	Older Sister or brother
teina	Younger brother or sister
Ranginui	Sky father
Papatuanuku	Earth Mother
Whetu	Stars
Tawhirimatea	God of the winds
Tumatauenga	God of War
Tangaroa	God of the sea
Tanemahuta (Te Waonui-a-Tane)	God of the forest and birds
Haumietikekike	God of the fern roots
Tamanui-ki-te-rangi	The Sun
Marama	The moon
Tauira	Student
Tikanga	Rules
Kapa haka	Performance team
Mara	Garden
Te Winika	Orchid
Te Po	The night